

# ON TEST

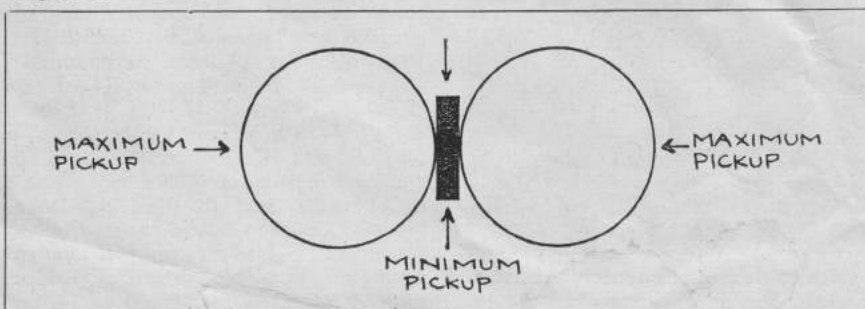
## RESLO TYPE RB RIBBON MICROPHONE

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Fig. 1. Above: The Reslo Type RB Miniature Ribbon microphone mounted on a floor stand.

Fig. 2. Below: Typical cosine or figure-of-eight microphone directivity or polar response.



**R**ESLO'S Type RB miniature ribbon microphone is a versatile and robust instrument, designed for high quality sound recording and public address work. Its polar response can be modified as required and it is available with various output impedances. The nominal polar response is cosine or figure-of-eight.

Recording enthusiasts soon discover that microphones supplied with tape recorders usually have certain limitations and that for serious high quality recording something better is needed. The Reslo RB miniature ribbon microphone meets the requirement and is probably one of the most popular of its kind, favoured by amateur recordists all over the world. Many ribbon microphones are fairly expensive, and Reslosound have done a great service to recording enthusiasts by making the type RB available.

Despite its low price it has a performance comparable with a studio ribbon microphone and offers considerable flexibility in application and use. For instance it is available with a variety of output impedances, and one is assured of accurate matching with tape recorder microphone inputs. Its frequency and polar responses can be modified to suit certain acoustic conditions.

The RB is a true ribbon microphone employing a small preset ribbon assembly that can be changed in the event of damage by the user. I do not know of any other ribbon microphone in which this can be done. The head consists of a die-cast frame with a swivel tongue at the base through which the exit leads pass. The ribbon and magnet unit are enclosed by two perforated shells interlocked at the base and secured by a single screw at the frame top.

The internal assembly has protective gauzes at the front and back. The outer shells can be quickly and easily detached, allowing the 'acoustic correction' pads to be inserted so that the frequency response and polar response (directivity of the sound pick-up) can be altered as required. The ribbon matching transformer is housed in the tubular base, the output from the transformer being taken out to the microphone cable via a 3-pin connecting socket.

Frequency response is smooth over the range 40-15,000Hz and is  $-2.5\text{dB}$  at 40Hz and  $-2\text{dB}$  at 14,000Hz (reference 0dB at 1,000Hz). For a ribbon microphone the output level is quite high, being around 200 microvolts for an average male voice at a speaking distance of 12 inches from the microphone. The polar response

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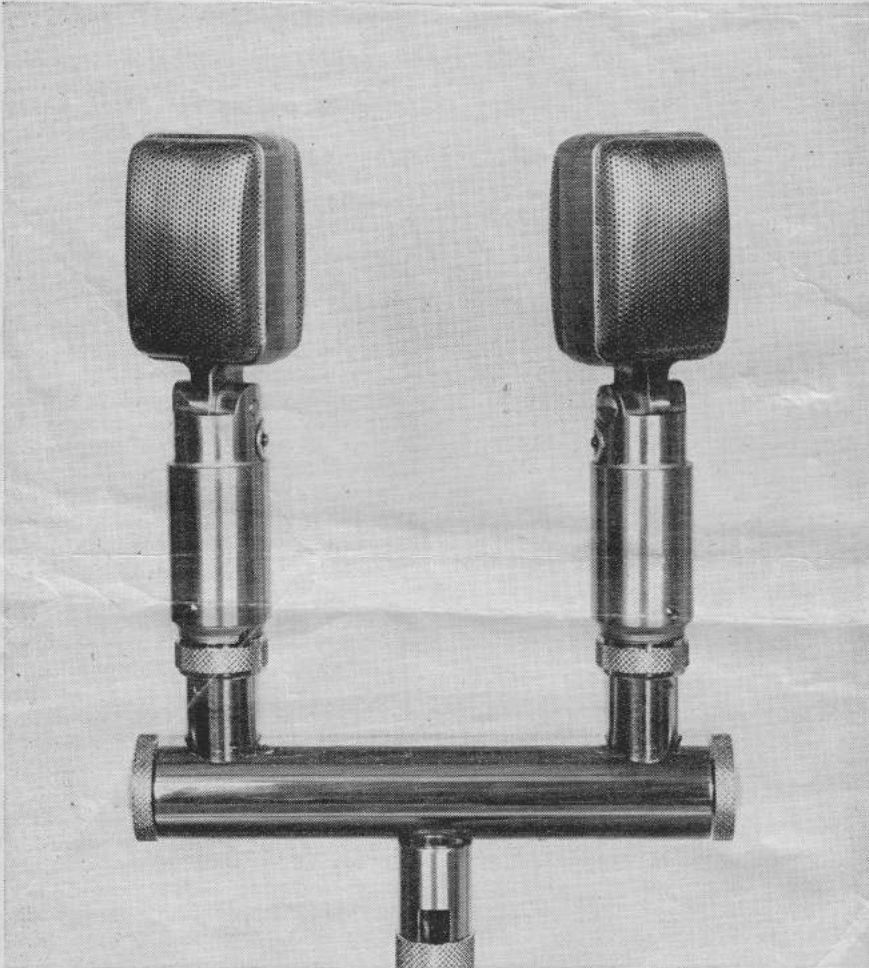


Fig. 3. A pair of Reslo RB microphones mounted for stereo operation on a special twin mounting stand.



Fig. 4. The microphone is supplied complete with cable and connector, acoustic pads and instruction booklet.

is normally cosine or figure-of-eight (Fig. 2) but this can be modified by the use of acoustic pads supplied with each instrument. Full details concerning the use of these pads are given in a comprehensive instruction booklet.

A cable connector set is also supplied consisting of six yards of screened cable and appropriate connecting plug for the microphone. The microphone can be tilted on its own mounting from vertical to  $45^\circ$  backwards. The mounting, which can be seen in Fig. 1, is adaptable to any of the stands which Reslo can supply, such as their type MS300 deck stand. For those interested in stereo recording the special twin mount stand type MS200 shown in Fig. 3 is also available and will accommodate two type RB ribbon units close spaced. Matched RB microphones can be supplied.

Reslosound maintain a rigid inspection and testing system—as I found from a brief tour of their Romford factory—so one is assured of a product that will be up to specification. The model RB which I borrowed for this review was first tested to my satisfaction at the factory and then put through a general check for performance in my own studio.

These microphones are excellent for music recording and even for close speaking, providing the acoustic pad is used. The bass response of most ribbon microphones is usually rather pronounced and one has to be careful in positioning. Even without the acoustic pad the Reslo RB maintains a good bass response without being boomy and is quite 'lively' at the top end of the treble range.

The RB is a strongly made microphone, as it has to be to stand up to the treatment it may receive in public address work. Finally I should mention that the acoustic pads can be used to suppress pick-up from the rear of the microphone, thus giving it a slightly cardioid polar response. This is helpful in suppressing room echo occurring at the back of the microphone.

### Manufacturer's Specification

**Frequency Response:** Overall,  $\pm 3\text{dB}$ , 40-16,000Hz. **Field of pick-up:** Cosine (figure-of-eight); can be modified by acoustic pads. **Sensitivity:** 58dB below 1V/dyne/cm<sup>2</sup> at 40Kohms. **Impedance:** Available in 5 impedances (4 dual). L—30 to 50ohms; M—250 and 600 ohms; S—30 to 50 and 1,000ohms; Y—30 to 50 and 10,000ohms; H—30 to 50 and high impedance (40Kohms). Alternative cable sets for dual-impedance models. **Finish:** Satin chrome. **Manufacturer:** Reslosound Ltd, Spring Gardens, Romford, Essex. **Price:** £10 12s 6d (stands, etc. extra).